

SALMAGUNDI

SUMMER  1948

JOSEPH LAUBER, Dean of Salmagundians



Everybody knows and esteems Jo Lauber, wherefore an article about him may seem a bit superfluous; but we want to spread on the record some biographical details about this revered charter member of the Club. As he approaches ninety-three, Jo carries on with interest and enthusiasm; he continues to turn out work of sound merit and he enjoys life. But to start at the beginning:—His birth place was Meschede, Westphalia, and the date was August 31, 1855; but he did not stay long in his native land. At the age of eight he arrived in America and went to school here. At fourteen, he was apprenticed to a jeweler. During his apprenticeship he studied drawing and modeling at night at Cooper Institute; and looking back over the years we can be sure that he had good guidance for his natural talents. In 1876 Jo was induced to assist his teacher in the modeling of a fountain for the World's Fair in Philadelphia. Through that association he acquired a thorough course of training in sculpture. His next experience was gained in a porcelain factory in Greenpoint, where in a period of about two years he got

some ground work in ceramics, cutting in marble, and mould making of a wide variety. Then he joined the Art Students' League, and in 1877 the Salmagundi Club.

Having followed Jo Lauber during the years of his youth, let us now mention some of his later close associates and instructors. The impressive list includes Carl Mueller, Walter Shirlaw,

William M. Chase, Carrol Beckwith and John La Farge. Jo tells us that of this group John La Farge had the greatest influence on him. The pair became close friends.

Again turning back the calendar, we learn that Jo Lauber was active in many respected groups in the Art world:—The Architectural League (1889); The National Society of Mural Painters, of which he was the founder; The New York Etching Club (about 1886); The Men's Faculty Club of Columbia University (1918); The Fine Arts Federation. For about fifteen years he was president of The Artists Aid Society—now Artists' Fellowship. So we find in Jo Lauber's long and interesting life, a rich association with notables in the world of Art stretching back over the amazingly long period of three quarters of a century!

Jo is a versatile man, and he has made important contributions to a variety of types of creative art. He has practiced sculpture, etching, book and magazine illustration, mural painting; and at one time when the financial going was a bit tough he turned out circus posters on lithographic stone. For a year or two he was on the staff of the old time New York "Graphic", the first illustrated daily in the world.

Jo modelled and cast two of six ceiling panels for the Cornelius Vanderbilt house in the 1880's. Augustus Saint Gaudens and his brother did the other four panels. During that period Jo assisted La Farge in constructing his celebrated Battle Window for Harvard, and he became enamored of the art of designing mosaics and stained glass windows.

He is famed for the stained glass windows which he has executed for churches of note in various parts of the country. Included are the following:

Old Centre Church, New Haven; The Church of the Ascension, New York; Euclid Avenue Baptist Church, Cleveland; Congregational Church, Montclair, N. J.; Trinity Lutheran Church, Lancaster, Pennsylvania; and several churches in Baltimore, Maryland.

Now that we have reviewed some of Jo's biographical highlights, let us say something about his personality. He is quiet, modest and soft-spoken. He has a twinkle in his eye. He loves to come to Salmagundi on Club Nights to have dinner and a drink or two with his old friends. He is proud of his charter membership in Salmagundi, and Salmagundi is proud of him. He has the admiration and affectionate regard of all who know him; and we are most happy to pay him this tribute. We salute Joseph Lauber, the beloved dean of all Salmagundians.

Annual Meeting — May 7th

Let's launch this subject in a lighter vein with a yarn. The President of a corporation which had operated for years "in the red" reported to a meeting of stockholders that at long last they were in the black; and he presented the printed figures. One of the stockholders said, "But, Mr. President, you've printed the figures in red ink. How come?" And the President replied, "If we had bought a bottle of black ink to print the figures with, we'd still be in the red." Well, Salmagundi isn't even that close to avoiding an operating loss, and it is a subject that came up for earnest discussion at the Annual Meeting in May. It is a serious situation and it has been having the constant consideration of the President, the Treasurer, the Finance Committee and the Executive Committee, not to mention the discussions of many of the Club members on the same topic.

At the May meeting it was suggested by several members that a Special Auction could be

held that would carry our finances through until the time when membership can be built up to the degree that will make us a profit-making concern. A drive for members is now being pushed by a committee under Randie Beard's chairmanship, and good progress is being made. However, it is bound to be a slow process to get the right type of new members. The Special Auction idea came in for a lot of discussion at the meeting, and the prevailing opinion seemed to favor the contribution of small pictures — 16 x 20, or the equivalent — by the artist members, full proceeds to go to the Club treasury. The discussion also developed the thought that the lay members should raise a prize fund that would create a fair number of prizes — perhaps 8 or 10 — as an added incentive. The appointment of a special prize fund committee is being considered, and the Executive Committee is expected to have recommendations to submit at a later date. The whole subject can be explored further at the next Club Meeting. Meanwhile, the Executive Committee would appreciate receiving for its guidance any ideas that the members may have — preferably in writing. Salmagundi, like most other organizations and business enterprises, finds itself troubled by high costs and other inflationary symptoms. It will take some special measures and some ingenuity to overcome our problems. Let's all lend a hand!

ALLAN A. NEWBERRY, H. HILLIARD SMITH, HERBERT M. STOOPS

We record with deep regret the recent passing of three of our members, Messrs. Newberry, Smith and Stoops. Salmagundi expresses its sincere sympathy to their families.

Getaway Party

Our reporting of the Getaway Party is late — but very enthusiastic. It was a "Railway Getaway" and it was held on Friday evening, April 16th. Don Donaldson and his entertainment committee had done a rousing job of planning and preparation; the action being built around the railway theme. There was a maze of semaphores, railroad tracks, crossing gates, red lights, and green lights. And judging from the spirit and "go" of the crowd, the green lights had the right of way. The gallery had been decorated with scenes of Penn Station, Grand Central and other key spots of railroad travel; and many Salmagundians were pictured on the walls dashing hither and yon with their sketching gear. The murals — and they were tops! — were done by Fred Anderson, Jim Fitzgerald, Don Donaldson, Jay Weaver, Junius Allen, William Auerbach-Levy and Frank Fellner. It is a shame that they couldn't be preserved. Thanks to A. C. Gilbert Co., we had a complete miniature railroad in operation in the dining room. It was one of the star attractions.

Railroad notables were on hand in numbers. The program was "M. C.'d" by Miss Anne Gavin, a comely young lady whose musical voice is heard regularly over the announcer system at Pennsylvania Station. Appearing on the program were the Novelaires Male quartet; also a sprightly dancer whose name for the evening was "Miss Railroad Curves;" Miss Titus, representative of the Florida Citrus Commission; Miss Nancy Stillely, Orange Blossom Queen of Florida — who tossed oranges to members in the audience; Jeff Skinner, of the Long Island Railroad. Western Union had a telegraph booth in the gallery, and was represented by Miss Holly.

The Getaway attracted about 175 members and guests, and the fund and frolic — including the inevitable barbershop harmonizing — went on well into the night. Don Donaldson and his resourceful committee had put on another hum dinger of a show, and many a celebrant was heard to say, "It's the best party I ever attended at Salmagundi."

Hy Mayer

Here's one for the old timers. Hy Mayer was at the Getaway Party and had with him an old Club announcement. Here it is:—



"CARE is an Enemy of Life."—Putting it aside for a night, the members of the Salmagundi Club will disport themselves in

A Costume Dance and Supper

on Tuesday, March 11, 1919, gathering at the Club House, 47 Fifth Avenue, at 9 o'clock.

The members and their guests are invited to attend in costume, each one according to his fancy.

To be serious for a minute: The charge will be \$4.00 for each member or guest including supper. Reservations to the limit of three guests to each member must be made by Wednesday evening, March 5. Vacancies, after that date will be filled in the order of application.

HY MAYER

Chairman Entertainment Committee

C. M. FAIRBANKS

Corresponding Secretary

We are delighted to have the old announcement for the Club's historical files.
Thanks, Hy!

Jack Duncan

Salmagundians have cherished for years the black and white drawing of the bar, which hangs on the wall just around the corner from the downstairs corridor. The man who did the original was Jack Duncan. The old timers knew him well, and they delight in recounting some of the escapades of this gay blade of years long gone. Tom Fairbanks refers to him as "an artist of no mean ability, possessed of an endearing character, as able a poet as an artist, and one of the best men we ever had in the Club."

Thoughts of Jack Duncan were revived recently when Tom produced a bit of versifying which "Dunc" had written sometime in the sweet bye-and-bye. This is the poetic gem:

D U N C

Drunk and sober, sober, drunk,
That's the daily life of Dunc;
That's his modest history,
Odorous and whiskery.
Every evening, drinking, drinking,
Till he's lousy, soused, and stinking,
Pickled, plastered, orrey-eyed,
Poisoned, putrid, petrified,
Parboiled as old Plato's fowl,
Stewed and peppered as an owl,
Saturated to the eye-balls,
Screwed with gin, synthetic high-balls,
Booze and beer and liquors good,
Another Noah in a Flood,
Decks awash and cargo listed,
Propellers bent and rudder twisted,
Staggering through keel and beam-ends
With a hero's heart and seamen's,
Splendid at the midnight hour,
He comes to anchor at the bar.
Never sea- or Channel-swimmer

Equaled half the feats of him, here;
Nor the conquerors of the Hellespont
Braved a flood more swift or well, Mont.
Nay, the fishes in the river,
Nor the Mississippi ever,
Nor the Stygian lakes of Dante
Boast a gullet that that man may!
First to fight and, this believe, Sir,
Give him Grace, the last to leave, Sir.
Homeward in the morning reeling
Without thought or sense of feeling,
Without care, but firmly clinging
To the railings, softly singing;
Softly up the stairs tip-toeing,
With a heart that's overflowing,
Full of love and Christian charity,
So to bed retires this rarity;
Sleeps and snores till noon, and then
The merry round begins again.
Thus begins, and thus it ends:
Jesus! what a life, my friends!

Recently the original plate of Jack Duncan's sketch of the bar was found among the Club's archives, and Tom Fairbanks has had 100 reproductions made, which he has kindly contributed to the Club. They are now offered by the Club for sale at \$1.00 per copy. Those members who want the reproductions may phone or write to the Club. The prints will be mailed promptly, and their cost will be charged to the house accounts of the purchasers. (GRamercy 3-5870.)

Television

Have you noticed how cool the bar is on a hot evening? It's a grand place to go to escape the summer heat. And now it offers to baseball fans the added attraction of baseball games by television. We echo the sentiments of genial Dig Chandler, chairman of the House Committee, in recommending it as a comfortable and inexpensive way to spend an evening.

Hail, Farewell and Hail

When Ed Grissing came to us in April as Club Manager, we had high hopes of the job that he would do; and those hopes were justified by his fine performance. Then—the bad news! In May he received from the Ridgewood Country Club an offer which Salmagundi couldn't meet, and which Ed Grissing couldn't afford to decline. So after a brief tenure of office he has left us with our blessing and our best wishes. The silver lining to our cloud has appeared in the person of James V. Foley. Mr. Foley is now our Club Manager. He is well qualified to carry out his many-sided assignment, in which we assure him of our cooperation and support.

Biographies

A long time ago a special committee, of which Stow Wengenroth is chairman, undertook the collection of biographical facts about our members. The committee prepared and distributed forms which simplified the process of supplying the needed details. At Stow's suggestion, the attention of our members is drawn again to the Club's desire to have these personal histories on file. If you haven't sent in your report, please do it now. If you have lost or mislaid the report form originally sent to you, you can get another by phoning or writing the Club. DO IT NOW!

47 Fifth Avenue As A Summer Resort

During the summer months the Club is a quiet place. Business goes on as usual, but in decreased volume. Many members are up in the hills or down east on the sea coast wielding the implements of creative art, and absorbing the sunshine and flavor of the open country. At number forty-seven the sketch class proceeds on its perennial and uninterrupted course, and the model doesn't complain of the cold.

The local brand of pool gets its play in the cool of the billiard room, and the click of the dominoes is to be heard at a side table in the bar. The card room on the second floor offers mental stimulation to its group of enthusiastic but quiet devotees. The library and the lounge, each with its volumes of old and current books and magazines, are always available to the members; and the summer exhibition lends interest to the general scene. The dining room is open for lunch and dinner, Monday through Friday, and we continue to serve cocktails and dinner for the ladies on Tuesdays and Thursdays. And don't forget our television set, of which mention was made earlier. So for those of us who stay at home for the summer months, 47 Fifth Avenue offers many attractions.

See you there soon!